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A VIEW OF THE EXHIBITION OF COSTUMES IN THE
GALLERY OF SPECIAL EXHIBITIONS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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A SPECIAL EXHIBITION OF COSTUMES

An exhibition of costumes representative of European fashions from about the middle of the eighteenth century to the middle of the nineteenth has been arranged in Gallery D 6. There will be a private view for Members of the Museum and their friends on Monday afternoon, May 9; the exhibition will open to the public on the following day and continue through Sunday, June 19.

When it became necessary to postpone indefinitely the silk exhibition that had been planned for this spring, the Department of Decorative Arts was asked to organize in its stead an exhibition of costumes. Such an exhibition offered a welcome opportunity to display numerous costumes that have been in storage because of the inadequacy of the present exhibition space for costumes; and the opportunity was even particularly welcome, since there is no immediate prospect of the building of the new North Wing in which satisfactory quarters for the costume collection will be provided. On the other hand, the time allowed for the preparation of a large special exhibition of this kind was appallingly brief—two months at best.

Anyone who has ever arranged an exhibition of costumes will appreciate the difficulties involved. Not only had a large number of exhibits to be secured by borrowing, but also—and far more difficult—proper forms had to be obtained upon which to mount the hundred or more costumes of men, women, and children that would comprise the exhibition. If the reader will recall the tiny waists and swelling bosoms of the fashionable figure in the period covered by the exhibition, it will be evident that the modern dress forms supplied by the trade are not an ideal solution of the problem. It would often be necessary to make adaptations—to carve out a waist here or build up shoulders there; and, when such modifications were not enough, to devise entirely new figures. With problems such as these ahead, two months seemed insufficient indeed. Nevertheless, trusting to the ingenuity of our molders, carpenters, painters, metalworkers, and upholsterers to meet the

situation, we determined to undertake the exhibition.

The costumes themselves were assembled in short order. Our own possessions were increased by the purchase of the Elsborg collection of eighteenth-century costumes and a magnificent court train (fig. 5) of the Empire period. These new accessions will be discussed in a subsequent number of the BULLETIN. Three of the finest costumes

ished mannequins that required alterations are just beginning to come up from the Museum shops. Hoops and panniers, copied from authentic specimens, are accumulating slowly; it takes time to make these ungainly accessories. The pressing iron and the seamstress's needle are still busy. But one by one the costumes take their places on the racks in the workroom, waiting their turn to be mounted, pinned, and wadded



FIG. 1. ROBE À LA FRANÇAISE OF GREEN DAUPHINE
FRENCH, ABOUT 1770

—a dress in green *dauphine*; an elaborate court costume traditionally ascribed to Mme Bertin, the celebrated dressmaker to Marie Antoinette; and a man's costume of light blue silk, superbly embroidered in colored silks and bullion—are illustrated in figures 1, 4, and 3. The Museum of the City of New York came to our assistance in a most gallant fashion with thirteen costumes of exceptional interest. Other friends were generous in lending; the question of what we were to show was soon settled.

But not the question of "how." As this article is being written, only a month before the opening of the exhibition, the fin-

ished semblance of life.

Here are our eighteenth-century "ladies." Some are "misses' size" forms that will do as they are. Others have been remodeled. For example, this one in papier-mâché with the large shoulders had a waist inches too big for any dress in the collection. Her diaphragm had to be sawed out and a new waist created in the void. That curious bust with the sloping shoulders and the prominent bosom has been specially modeled to take the high-waisted Empire dresses; it will serve also for the tightly corseted early Victorian figures. Cast in plaster, the bust is mounted on a standard of adjustable height,

with a waist segment which slides up and down according to the dictates of fashion. Attached to the waist are flexible iron bands that may be bent as desired to indicate the contours of the figure.

And here are our "gentlemen." Originally, these forms were designed for the display of ladies' bathing suits; hence, provided with legs. But, unfortunately, the pose was peculiarly feminine. To give the figures a more masculine appearance one

center, surrounded by flowers, a marble statue of Venus, most appropriate of deities to preside over the beautiful costumes that will be assembled around her. For the groups on the side platforms settings suggestive of the periods will be provided by tapestries, paintings, and furniture.

The platforms along the west and south walls will be devoted to the display of costumes of the second half of the eighteenth century, the east platform to costumes of



FIG. 2. DRESS OF BLUE FIGURED SILK
FRENCH, ABOUT 1840

leg had to be sawed off at the hip and readjusted. This metamorphosis accomplished, the feet were amputated, and buckled shoes, cast in plaster, substituted. The painter's brush supplied the stockings.

On March 29 the paintings by Samuel F. B. Morse were removed from the Gallery of Special Exhibitions, and on the following day the carpenters began the erection of platforms extending around the walls of the gallery and a central platform ending in semicircular steps. To suggest a garden terrace, this central platform will have at the corners large urns on pedestals and in the



FIG. 3. EMBROIDERED COURT COSTUME
FRENCH, LATE XVIII CENTURY

the Empire period, and the north platform to the fashions of the remaining years of the first half of the nineteenth century. Each exhibit will be separately labeled, and each group will be accompanied by a placard describing the fashions characteristic of the period. Spread out with panniers and hoops, the voluminous skirts of the mid-eighteenth century continue with slight modifications until the end of the *ancien régime*, when political and social reactions bring about a complete reversal of the modes that had prevailed so long. Now the figure is revealed rather than concealed by the lines of the



FIG. 4. DRESS OF BROCADED SILK. FRENCH, PERIOD OF LOUIS XVI



FIG. 5. COURT DRESS WITH TRAIN OF EMBROIDERED VELVET
FRENCH, EMPIRE PERIOD

simple costumes in vogue. Muslins and light silks take the place of the sumptuous fabrics previously employed, although the materials are still enriched with exquisite embroidery. Then the whirligig of taste swings back again to the full skirt (fig. 2); sleeves run

TWO CHINESE COURT ROBES

A GIFT AND A PURCHASE

Since the gift of a Chinese imperial sacrificial robe by Mrs. William H. Bliss in 1928, the Museum collection of Chinese textiles



FIG. 1. EMPEROR'S SACRIFICIAL ROBE, CHINESE, CH'EN LUNG PERIOD

the gamut from the shoulder puff to the leg of mutton; fabrics once more demand the weaver's utmost skill.

The exhibition cannot pretend to offer a complete illustration of the vagaries of fashion from 1750 to 1850; but it will present a picture, in its main outlines at least, of a period in which the art of costume design was distinguished by a perfection exceeded in no other time.

JOSEPH BRECK.

has grown so rapidly that it seems almost as if the robes were animate and had themselves hastened to seek the company of their own kind. Now come two more, one by gift and one by purchase, shown this month in the Room of Recent Accessions. The first,¹ the gift of Edward G. Kennedy, who formerly enriched the Museum with his magnificent collection of cloisonné, is an imperial court robe (fig. 2) of a brilliant ultra-

¹ Acc. no. 32.44.

marine silk embroidered with dragons, clouds, and Taoist symbols in gold thread, more pleasing in its simple splendor than many of the more complicated designs. It is an excellent example of nineteenth-century work and is in almost perfect condition.

The other robe² (fig. 1) is probably the ultimate in the technique of textile weaving. It comes from the collection of Mrs. Chauncey Blair, and it outdoes the blue *k'o ssü*

shades are used. In the newly acquired robe are added two different reds, one of them shading from scarlet to salmon pink, the other from ash red to old rose. Where the Paul robe has a clear blue background, the new one has a solid cloud pattern and all the outlines are worked in gold thread. The Paul robe with its delicate blue and yellow, green and mauve will remain the more appealing to most people, but as a tour de



FIG. 2. IMPERIAL COURT ROBE, CHINESE, XIX CENTURY

robe which is the star of the William Christian Paul Collection, although the two robes were certainly designed and woven by the same craftsmen. This is apparent not only in the wave motive but more noticeably in the drawing of the Twelve Imperial Symbols, which except for color are almost identical on the two robes. Also the peculiar dyes employed in the Paul robe appear here with some additions: where in the Paul robe the gradations of lime green and apple green are in three shades, in this there are four. The same is true of the blue; in the yellow, five

² Acc. no. 32.23. Rogers Fund

force its companion must take first place. Both pattern and color are violent and shocking to the eye—the whirl of clouds renders one thoroughly dizzy—but they are nevertheless good and extremely effective. It is a pity that the yoke and cuffs of the robe are missing as they would undoubtedly have tied the reeling pattern in.

One would like to know who wore this robe. We have ascribed the Paul robe to the Ch'ien Lung period, which is a too easy way of saying the best of the eighteenth century, but both robes may have been made for Ch'ien Lung's predecessor, Yung Ch'eng, or

his successor, Chia Ch'ing. The day will come when some student of textiles can check the garments still in the Forbidden City of Peking and, by giving us the sizes of the robes there, furnish us with a definite rule for ascribing robes made for the various emperors. For the present, I should argue that this extraordinary example of tapestry weaving was done at the peak of textile development, probably for Ch'ien Lung late in his life. He ruled sixty years before his abdication but his characteristic liking for simplicity might account for the good condition of the two robes in question. Furthermore, neither robe is lined or shows definite evidence that it was ever lined, so that we may assume both were accepted as gifts and kept as examples of weaving instead of garments for practical use.

One looks forward to the day when biographies of the great rulers of China are properly written. The much decried Manchu dynasty alone boasted three of the greatest rulers history has ever known—K'ang Hsi, Ch'ien Lung, and Tz'ü Hsi. The influence of each lasted a good sixty years and they were quite as powerful and exciting as Louis XIV, Frederick the Great, and Catherine of Russia, yet they have never been well presented to us. Ch'ien Lung campaigning in Sungaria with his gallant old mother going along to see the fun is a lovely picture. His mandates snubbing King George the Third of England would have been a joy to the signers of the Declaration of Independence. "You, O King, live beyond the confines of many seas, nevertheless, impelled by your humble desire to partake of the benefits of our civilization, you have despatched a mission respectfully bearing your memorial. . . . I have perused your memorial: the earnest terms in which it is couched reveal a respectful humility on your part, which is highly praiseworthy. In consideration of the fact that your Ambassador and his deputy have come a long way with your memorial and tribute, I have shown them high favor and have allowed them to be introduced into my presence. . . . As to your entreaty to send one of your nationals to be accredited to my Celestial Court and to be in control of your country's trade with China, this request is contrary to all usage

of my dynasty and cannot possibly be entertained. . . . It behoves you, O King, to respect my sentiments and to display even greater devotion and loyalty in future, so that, by perpetual submission to our Throne, you may secure peace and prosperity for your country hereafter. Besides making gifts (of which I enclose an inventory) to each member of your Mission, I confer upon you, O King, valuable presents in excess of the number usually bestowed on such occasions, including silks and curios—a list of which is likewise enclosed. Do you reverently receive them and take note of my tender goodwill towards you! A special mandate."³ When one thinks of the tone in which British literature usually deals with "natives," it is amusing to contemplate the other side of the question.

ALAN PRIEST.

THE GIFT OF A JAPANESE LACQUERED SADDLE

A saddle recently presented by Frederick C. MacDonell is reminiscent of a period in Japanese history which was resplendent in pageantry. During the Tokugawa period (1603-1868) all feudal chiefs were required at stated intervals to pay extended ceremonial visits to the capital city, Yedo. On their journeys to and from Yedo, the feudal chiefs moved with great retinues equipped in a sumptuous manner. The saddle about to be described is a parade piece which was probably used by a feudal lord or by a favored vassal during such a visit to the shogun's capital. This is indicated by the quality of its workmanship and by its heraldic crest. On both the pommel and the cantle plates, drawn in gold lacquer in a square, is the *tsuta* crest, a vine often mistaken for the *kirimon*, which is the second of the imperial badges and which was granted with slight variations in design to favorites among the daimyo. There were many families which bore the *tsuta* crest, hence it is not possible to identify the family for which the saddle was originally made.

In form and construction our saddle is the

³ J. O. P. Bland and E. Backhouse, *Annals and Memoirs of the Court of Peking*, pp. 322-325.

same as Japanese saddles in use over a thousand years ago. In Gallery H 104 (Case 1) is exhibited a saddle of about the eighth century A.D. from the Temple Todaiji (Nara). It consists of pommel, cantle, and two side pieces, the four pieces being perforated for lacing together. This structural feature is characteristically Japanese; the saddle is an example of the many things which are so made as to be easily demounted. It is interesting to compare saddles of Korean or Chinese style with the typical Japanese saddles, of which several

tiny fragments of iridescent shell produce a rich and sparkling effect, quite in harmony with the taste of a period which favored show and ornament. The lavish splendor of the daimyo's suite in this period may be visualized from the scarlet ceremonial trappings on a life-size model of the horse of a prince of Inaba (late eighteenth century), shown in the central case in Gallery H 104.

The use of mother-of-pearl to ornament lacquer grounds dates from a period as remote as the eighth century, as may be seen in the treasures of Chinese workmanship in



JAPANESE LACQUERED SADDLE WITH SHELL INLAY. DATED 1610

examples may be seen in Gallery H 104.

Our recently acquired saddle is made of chestnut covered with linen and is closely inlaid with mother-of-pearl on a lacquer ground. It bears the signature Chikara on the under surface of the saddle tree. This is the saddle maker's signature, as it was customary for the artist in lacquer to place his signature on the lacquer itself. It is also dated Keichō jū-go gogwatsu Kichijitsu—"fifteenth year of Keicho [1610], a good day of the fifth month." The ornamentation is extraordinarily minute, there being about 350 pieces of mother-of-pearl to the square inch, each of which had to be inlaid separately as in a mosaic, a fact which will convey some idea of the work involved.¹ The

¹ In this connection the writer recalls the

the Shōsōin at Nara. In our armor galleries there are no examples antedating the seventeenth century. A number of sword sheaths studded with "powdered" mother-of-pearl may be seen in Gallery H 101. In the adjacent gallery (E 114) is a sword guard, in the Havemeyer Collection, of lacquered iron with interlaced circles of iridescent shell on a black ground, remarkable for the accuracy of the cutting of the many segments from this brittle material and the correctness of their arrangement. In the main Japanese Armor Gallery (H 104), where our saddle will be permanently shown after its

months of patient labor which were required to repair an Italian chair with ivory inlay (certainly work) in the Riggs Collection (Gallery C 22).



FIG. 1. FUNERARY MODEL
OF SCRIBE'S PALETTE
XVIII-XIX DYNASTY

exhibition in the Room of Recent Accessions, are several saddles (Cases 16-17 and 21-22) and two powder horns (Case 30) inlaid with mother-of-pearl, each showing a different effect.

STEPHEN V. GRANCAY.

A GROUP OF EGYPTIAN ANTIQUITIES

The Museum has recently acquired, through the gift of an anonymous donor, a group of Egyptian antiquities of considerable interest, a number of which are described in this article. Among the more important is a green slate funerary model of a scribe's writing palette¹ in natural size (fig. 1). At the top of the palette are two inkwells, one for red and one for black ink. The rectangle below the two inkwells represents the opening in a real palette where the reed pens were slipped into the interior, which served as a pen case. The reeded pattern of the rectangle is intended to represent the upper ends of a number of pens lying in the case. The inscriptions on the palette are prayers. The column on the left is addressed to "Thôt, who judged the Two Parties (Horus and Seth in their contest), that he may grant life, prosperity and health, and his favor from moment to moment (that is, forever), and a good old age in peace, and existence on earth in his (Thôt's) temple, to the *ka* of the priest of Thôt, Nehem-'ay." The column on the right is a prayer to "Baneb-Dëdet (an ancient ram god of the Delta), soul of Rë', bull potent with cows, that he may grant continuous existence (for Nehem-'ay) in service of the king, to the *ka* of the 'Mouth which contents (everyone) in the nomes of the Delta' (this is an epithet of the palette's owner), who causes that two men (in litigation) go forth in peace, the priest, Nehem-'ay." The two shorter columns in the middle beginning with that on the left contain a prayer to "Amen Rë', king of gods, that he may grant a happy lifetime free from care, and a good burial after old age, to the *ka* of the truly excellent scribe, favored of the king by reason of his wisdom, the priest Nehem-'ay." On the

¹ Acc. no. 30.7.1. L. 30 cm.; w. 6.7 cm. On exhibition in the Eleventh Egyptian Room.

back of the palette is a five-line inscription in the so-called enigmatic writing, which will be published elsewhere.

There is nothing in the inscriptions which enables us to date this palette exactly, but the general style of the writing suggests the

tomb of Sen-Mût,² who was the first man in Egypt during the period of Queen Hatshepsût's power, after her husband had died and before his heir, her stepson Thut-mose III, had gained control. Readers of the BULLETIN will remember that Mr. Winlock



FIG. 2. SKETCH OF SEN-MÛT IN HIS TOMB



FIG. 3. PROFILES OF SEN-MÛT ON AN OSTRACON

latter part of the Eighteenth or the early part of the Nineteenth Dynasty. A similar palette in the British Museum is dated to the reign of Sethy I of the Nineteenth Dynasty, and several others there and in the Louvre seem to belong to the same period, that is, to the fourteenth century B.C. The allusion to the nomes of the Delta and the prayer to the god of Dēdet show that this piece is a product of Lower Egypt.

Mr. Winlock discovered in 1927 the great

found in the first of the long, descending subterranean corridors of the tomb, at a point where a stela was to have been set in, a sketch, made rapidly in ink on the white limestone wall, of the head and shoulders of Sen-Mût, accompanied by his name and title³ (fig. 2). With this profile let us now compare those appearing on a white lime-

² BULLETIN, February, 1928, Section II, pp. 32-42.

³ Ibid., at p. 36 and fig. 35.

stone ostrakon which is among the objects here described⁴ (fig. 3). The scribe or artist who sketched the two profiles on the ostrakon first made the outline on the left, if not from life then from a model which was accepted as an authentic portrait. Not being wholly satisfied with this sketch, he made another a little further to the right, and this second sketch bears such a striking resemblance to the drawing in the tomb that



FIG. 4. STATUETTE OF SCRIBE ON ALABASTER BASE

there can scarcely be any doubt that we have on the ostrakon another portrait of Sen-Mût himself. When we compare this head in detail with that in the tomb we notice that the type of wig is the same, that the curve of the eyebrow is very similar, and that the brow, nose, mouth, and chin of one sketch scarcely differ in the minutest particulars from those in the other. The lips have the same pursed appearance, the corners of the mouth show the same lines, and there is the same tendency to a double chin. The artist of the ostrakon has added the

⁴ Acc. no. 31.4.2. L. 17 cm.; w. 10 cm. On exhibition in the Third Egyptian Room.

small artificial beard appropriate to a man of rank. It should be noticed that the two parallel lines on the finished sketch at the right of the ostrakon which pass down from the eye across the cheek do not belong to this sketch but rather represent two attempts to mark the side of the wig of the unfinished sketch at the left. The workmen engaged in quarrying out the tomb of Sen-Mût or in any works of this time at Deir el Bahri were certainly familiar with the features of Sen-Mût, who superintended all these operations. Moreover, they were probably familiar, as Mr. Winlock has suggested to me, with a standard profile which had been prepared as a guide for representations of Sen-Mût in his tomb and elsewhere. It is safe to say, we believe, that our ostrakon came from Deir el Bahri, and that the sketch is the work of one of the ancient artists employed there.

Of slightly later date than the ostrakon and of unusual interest is a beautiful little serpentine statuette of a scribe⁵ (fig. 4), seated on the ground and reading from a papyrus roll open on his lap. The figure rests upon an alabaster base which was made for it in ancient times and to which it was doweled. An alabaster base for a figure of a different stone is rarely found. The delicacy of the modeling of this little figure is delightful, especially when one considers the hardness of the material. There is no sure means of attributing the statuette to any particular reign. However, the style points clearly to a time in the latter part of the Eighteenth Dynasty but earlier than the El 'Amârneh period—that is to say, the reign of Amenhotpe III or perhaps that of his predecessor, Thut-mosë IV, so that the statue was probably made between 1420 and 1375 B.C. The slightly protruding stomach with the wrinkles indicated above it, together with the heaviness of the thighs, suggests the kind of conventionalized realism which later became one of the principal characteristics of the El 'Amârneh style. The wig also gives some indication of the date when the figure was created, as this type belongs to the latter part of the Eighteenth Dynasty as well as to the Nineteenth. The scribe is

⁵ Acc. no. 31.4.1. H. 12.5 cm. On exhibition in the Third Egyptian Room.

unrolling the papyrus with his left hand and is apparently reading from the part which is before him. The other end of the papyrus passes down across his right thigh to the ground. Originally there was an inscription on the part of the roll from which the scribe is supposed to be reading, but that was erased in ancient times. The attitude of the scribe somewhat suggests the fine gray granite figure, slightly larger than life size, of Har-em-hāb,⁶ which is in the El 'Amārneh

in the Museum's excavations at Lisht in 1920-1921. One of these is of ivory and the other of glaze.⁸ It is probable that the lion represents the power of the Pharaoh that keeps under the negro tribes of the Upper Nile. Such a subordinate human figure may well have appeared with the ivory lion referred to above. In attempting to date our wooden figure we have no exact criterion to rely on. As we have said, figures of this kind dating from the Twelfth Dynasty are known, and we do not recall at the moment



FIG. 5. WOODEN FIGURE OF LION AND NEGRO

style and which was made before the subject had ascended the throne as the first king of the Nineteenth Dynasty.

Another interesting object from this group is a small wooden figure of a lion⁷ (fig. 5) standing upright on his hind legs and resting his forepaws upon the head of a kneeling negro. Lions in this pose are known to have been made in the Twelfth Dynasty, and the Museum possesses two standing lions from this period found by A. C. Mace

⁶ Acc. no. 23.10.1. BULLETIN, October, 1923, Part II. On exhibition in the Eleventh Egyptian Room.

⁷ Acc. no. 31.4.4. H. 8 cm. On exhibition in the Third Egyptian Room.



FIG. 6. STONE CONDIMENT DISH

a similar representation from the New Kingdom. Nevertheless, the delicacy of style of the wooden lion and the modeling of the human figure make it possible that our piece may belong in the Eighteenth Dynasty rather than to an earlier period.

We have selected for representation one more object from this group, a black steatite toilet or condiment dish (fig. 6)⁹ representing a lotus blossom with two buds. Such shallow ornamental containers patterned after vegetable motives existed in Egypt

⁸ Acc. no. 22.1.108 (BULLETIN, November, 1921, Part II, p. 18 and fig. 21) and acc. no. 22.1.178. Both on exhibition in the Ninth Egyptian Room.

⁹ Acc. no. 30.7.2. L. 12 cm.; w. 10 cm. On exhibition in the Eleventh Egyptian Room.

from the early dynasties, but the style of this one is almost certainly that of the New Kingdom, perhaps of the Eighteenth or Nineteenth Dynasty.

The other objects in the group are excellent examples of their various types, but exigencies of space prevent our illustrating them here. They are as follows: a hard limestone bowl with spout dating from the Predynastic period (acc. no. 31.4.9), an alabaster offering table (acc. no. 31.4.5) and three alabaster vases from the Sixth Dynasty (acc. nos. 31.4.6-8), all in the Fourth Egyptian Room; a Middle Kingdom model of a weaving shop (acc. no. 30.7.3, not on exhibition); and a fine green-glazed steatite scarab of the Eighteenth Dynasty (acc. no. 31.4.3, in the Tenth Egyptian Room) bearing the titles and name of "the scribe, the overseer of craftsmen, *Ken-Amūn*."

LUDLOW BULL.

THE EXTENSION TO THE LIBRARY

The growth and increased activity of the Library in recent years have necessitated a new extension, now completed and open to the public. It comprises three stories and a basement on the east side of the present Library. All floors and the basement are connected by a new four-foot staircase from top to bottom, and by a self-operating electric elevator.

The basement, which is at the same level as the present basement and opens from it, is equipped with new metal bookstacks, built to hold about twenty thousand volumes, and roller shelf cabinets for eight or nine hundred large folios. A locker room and a lavatory for the Library staff are located on this floor.

On the first floor at the same level as the main reading room are the new reading room and new workrooms for the cataloguers and other members of the Library staff. The new reading room, situated at the left of the entrance to the old reading room and entered by a short passageway connecting the two rooms, is finished in oak with panels and built-in book shelves which

hold about fifteen hundred volumes. It is lighted by a wide window at the south end of the room and by overhead lights when needed. It accommodates twenty-four people. The cases which contain the public card catalogue are built into the walls of the passageway which connects the old and the new reading rooms. With the removal of the cataloguing division into its new quarters, space has been made available for a librarian's office and a periodical room.

The entire second floor of the new extension is occupied by the Photograph Division of the Library, with a well-equipped study room and adequate quarters for the accommodation of the staff. Considerable space has been provided in the basement for the storage of photographs.

The Extension Division, formerly located in the basement of Wing H, now occupies the third floor of the addition. This new location, besides providing a more spacious and convenient room in which to keep the Museum's collection of lantern slides and other lending material and affording more commodious quarters for its office force, greatly facilitates the reference and routine work. Both the Photograph Division and the Extension Division may be entered from the Library and from Gallery D 1, which may be reached by the small elevator opposite the Fifth Avenue entrance.

Now that the new extension is occupied, the work of the different divisions of the Library will be more conveniently conducted, and users of the Library will find it a much more comfortable place in which to work than has been the case for some years past. The Library now has a collection of upwards of 70,000 volumes and a large number of current periodicals and reviews. The Photograph Division contains upwards of 116,000 photographs. These collections are for reference only. The collections in the Extension Division comprise more than 55,000 lantern slides and 12,000 photographs, also Japanese prints, textiles, casts, maps, charts, and electrotype reproductions of ancient coins. This material is all available for loan, under conditions specified by the Museum.

HELEN J. BAKER.

ARABIC WOODCARVINGS OF THE NINTH CENTURY

An important recent acquisition of the Museum, now on exhibition in the Room of Recent Accessions, consists of four unusually large carved panels of teakwood found at Takrit in Mesopotamia. One pair of these panels forms a complete door; the other two panels might have been used for door jambs or for the decoration of a ceiling. There is little doubt that these fine woodcarvings, although found in Takrit, come from the ruins of the neighboring city of Samarra on the Tigris. Samarra, founded in A.D. 836 by the Abbassid caliph Mutasim, was built, enlarged, and abandoned within the short period of forty-seven years (A.D. 836-883), during which time it was the capital and residence of eight caliphs.

The ruins of Samarra, first systematically excavated by the German archaeologists Sarre and Herzfeld, revealed a city of great splendor and luxury. The city had wide streets with mosques, palaces, bazaars, playgrounds, and quarters for the Turkish army and for officials and private citizens. The interiors of the palace and of private houses were furnished with baths and fountains. The walls of the principal rooms of the private houses were decorated with paintings and, to the height of about forty inches, with stucco ornaments forming a dado.¹ Richly carved wood panels were used for doors, door jambs, ceilings, and window casements. Many fragments of such wood panels were found in the Samarra ruins, and also, according to Herzfeld, in Takrit, where they were used by the Bedouins as building material. Most of the panels found hitherto have been small, so that it is highly gratifying to the Museum to have secured panels of such unusual size and in such an excellent state of preservation.

The door (fig. 1) has four square and two rectangular panels with carved decoration, bordered by a plain framework. The design of the rectangular panels consists of a symmetrical device of abstract motives, many of which become parts of the arabesque, the most important ornament of the developed

¹ Herzfeld, *Der Wandschmuck der Bauten von Samarra*; idem, *Die Malereien von Samarra*.

Islamic style. The lower section, formed as a triangular "vase" motive, develops into a small triangular piece with two arms ending in volutes and half palmettes. The top motive consists of a "shield" with a middle leaf and two half palmettes. The base of the



FIG. 1. DOOR, ARABIC, IX CENTURY

"vase" branches out into arched half triangles and is separated from the main pattern by a fillet scroll ending in a "button." In the squares is repeated the upper portion of the ornament in the rectangles.

The other two panels (fig. 2) show a more elaborate design. Each rectangular panel has a central "vase" motive ending at the top in a trefoiled palmette. The base of the vase has two pairs of branches; the upper pair has two volutes and two "horns of

plenty" terminating in trefoiled "lotus" palmettes, which develop into scroll palmettes, lotus, and half palmettes; the lower pair ends in scroll and half palmettes.

The technique of the carving and the style of ornament seen in these woodcarvings reveal many new features unknown in Near Eastern art before the ninth century. The boldly carved ornament consists of sloping surfaces which meet at an oblique angle. This technique of woodcarving, entirely different from that practised in Sasanian and Early Christian art, may be called beveled or slant carving. It led to new

ninth and tenth centuries. Even a great number of Samarra stuccoes show all the characteristics of beveled carving, a fact which indicates that they were cast in molds made from wooden originals. The ornament of these cast stucco panels differs greatly from that of the stuccoes deeply undercut on the wall itself. The ornament of the latter stuccoes consists of vine scrolls and semi-abstract motives derived from various sources. Some of the devices have their prototypes in East Christian and Sasanian art. Other motives of Samarra ornamentation, seen in our



FIG. 2. DETAIL OF TWO CARVED PANELS, ARABIC, IX CENTURY

decorative effects, one of which is the elimination or reduction of the ground to lines separating the motives, which completely cover the space to be decorated. Actually there are two patterns, a positive and a negative one, the latter formed by scrolling lines. Often, as one may see in the Samarra stuccoes and in our door (fig. 1), these scrolls form a raised ornament. The detail of the two large panels (fig. 2) shows how the pattern is defined by a series of scrolls. Through the addition of a few notches, short lines, and dots the positive pattern is completed. An important feature of this new Abbassid style of woodcarving is the abstract character of the ornamentation, which shows a predominance of scrollwork.

This new style of carving was frequently used in Mesopotamia and Egypt in the

woodcarvings and in a group of Samarra stuccoes, were unknown in the pre-Islamic art of Syria, Mesopotamia, and Persia. To find the prototypes for slant carving and the geometrical scroll we must go to Central Asia and the Far East.² The slant carving characterizing our woodcarvings may be traced back to the Scytho-Siberian art, which originated in Central Asia.³ Slant or beveled carving is characteristic of the Scytho-Siberian animal ornaments not only in wood and bone but also in bronze and gold. Recent Russian archaeological

² Strzygowski, in *Altai-Iran und Völkerwanderung*, was the first scholar to call our attention to the Central Asiatic origin of slant carving and of the geometrical scroll.

³ Rostovtzeff, *Iranians and Greeks in South Russia*; idem, *Animal Style in South Russia and China*; Borovka, *Scythian Art*.

discoveries in the region of the Altai mountains revealed a great number of wooden ornaments, mostly horse trappings, in slant carving, which may be assigned to the Han period (206 B.C.-A.D. 220).⁴ Not only slant carving but many of the motives used in Samarra, such as the geometrical scroll with circular leaves, are due to influences from Central Asia. The geometrical scroll may be seen in wall paintings and wooden objects of the eighth and ninth centuries found in Chinese Turkestan at Chotscho, the capital of the Turkish Uighurs.⁵

The conglomeration of so many different techniques and styles in the ornamentation of Samarra is best explained by artistic and economic conditions in the early Islamic period. The Arabic rulers endeavored to procure the best available artists and craftsmen. We know from literary sources that the caliphs of the Omayyad dynasty (A.D. 661-750) requisitioned from all provinces not only materials but also craftsmen for the building of new cities, palaces, and mosques. Byzantine and Syrian mosaic artists were employed to decorate the Omayyad mosque at Damascus,⁶ where a Persian was the chief architect. Artists from Egypt worked in Jerusalem, Damascus, and Mecca. This custom of requisitioning material and workers continued under the Abbassid dynasty (A.D. 750-945). Tabari mentions that, at the foundation of Bagdad, workers were gathered from Syria, Persia, Mosul, Kufah, Wasit, and Basra. A great number of workers from various provinces were also employed in the building of Samarra. Slant carving and abstract ornamentation were probably introduced by artists from Central Asia who might have come with the Turkish slaves hired by the Caliph al-Mutasim. When al-Mutasim was heir to the throne he hired about three thousand slaves for his bodyguard and when he actually became caliph this number was increased to seventy thousand.

⁴ I am indebted for this information to Dr. A. Salmony of the Far Eastern Museum, Cologne, who was kind enough to show me his unpublished material.

⁵ Le Coq, *Chotscho*, pls. 20, 27, 575.

⁶ Eustache de Lorey, *The Mosaics of the Mosque of the Omayyads at Damascus in Syria*, volume XII, 1931.

Their influence grew so strong that, in time, they became the actual rulers of the empire. In Egypt the Turkish governor Ahmad ibn Tulun founded an independent Turkish dynasty (A.D. 868-905), under which the Abbassid style of ornamentation was introduced into Egypt.

M. S. DIMAND.

THE LÜBECK BIBLE, 1494

Among the more important acquisitions made for the Department of Prints during the last year is a copy of the so-called Lübeck Bible of 1494. Our copy, which came from the library of the late Édouard Rahir, unfortunately lacks two pages but is otherwise in excellent condition. In many ways this Bible, which is now on view in Gallery K 41, is one of the outstanding volumes of its time, and it is therefore worth examining at some length.

To begin with the things that from the specific point of view of the Museum Print Room are of minor importance, which is not at all to say that they are absolutely of less importance, its text has been authoritatively said to be the best of all the German translations printed during the fifteenth century. Furthermore, it is of peculiar interest as being one of the great monuments of the fifteenth-century Low German dialect, in many ways almost as closely akin to modern Dutch as to modern standard literary German. Thus even were it neither printed nor illustrated, but a manuscript text only, it would still be a book of exceptional importance, and one worthy of prolonged and minute study. Its religious and linguistic aspects, however, lie outside the purview of the student of prints and books.

A large, fat book much resembling a Webster's Unabridged Dictionary in size and shape, the Lübeck Bible, as we learn from its colophon, was issued from the presses of Stephan Arndes under the date of November 19, 1494. In order to give some idea of the language in which the text was written the last few lines of that colophon are here transcribed as they appear in the book: *Vñ ok der vnbeuleckeden iuncfrouwe marien. yn der alle ee vñ profecien deses bokes vullenbracht sint. Vñ ok aller hem-*

melschē rydderscop spreke wi danknamicheit. myt welkerer hulpe vñ vorbiddinghe dyt hilghe werk in ene hulpe der hilghen menē loueschen kerken. mit groter achttinghe vñ vlite ghebetert is. vñ grundliken auergheseen. Vnde mit dessen erne bokstauen ghedrucket. vnde selichliken vullēbracht. vor middelst Steffen arndes. in der keyserlikē stad lūbick Jnt iar vnses heren M.cccc.xciiiij. vp dē dach der hilghen wedewen sunte Elizabeth. de dar was de xix. dach des manten Nouembris.

Stephan Arndes, the printer of the Bible and the most important of the early printers in Lübeck, is interesting because his career so much resembled not only those of many of the wandering printers of his time, but those of the men who a few generations ago in this country moved about from place to place trying their luck in our frontier towns. Born in Hamburg, he seems to have learnt his trade at Mainz, the town in which printing first became a recognized calling, and to have done it at a time when there must still have been many men about who had known Gutenberg. A little while later he was at Foligno, whither he may have gone with Numeister, who there printed what is regarded as being possibly the first edition of Dante's *Divina Commedia*. After that he was for a while at Perugia. Toward the middle of the 1480's he came to Schleswig, and in 1486 he settled in Lübeck. There with the financial aid of Lorenz Leve he issued a series of richly illustrated books which have assured him his place in the histories alike of printing and of the woodcut. The most important of his illustrated books was the Bible that we have just acquired.

For the Bible he used about a hundred woodcuts, of which all but four or five must have been specially prepared for the purpose. One little cut of slight importance, representing a saint handing a sealed letter to a messenger, appears at the beginning of each of the Epistles. Four larger ones, by a quite undistinguished hand, appear one at the beginning of each of the Gospels. In front of the Book of Genesis there is a large cut, almost a half page in size, of Saint Jerome and his lion. Next comes a cut of the same size representing the creation of

Adam and Eve, and then follow ninety-seven woodcuts of two-column width (4 x 7½ inches) illustrating various incidents in the Old Testament historical books. It is these Biblical illustrations that have given the volume its artistic importance.

The ninety-seven illustrations to the Old Testament are equally divided between two different artists, there being two or three which are so badly cut that no careful man would like to assign them to one rather than the other. About fifty of them, and with few exceptions they occur in the earlier books, are by a major artist; the remainder are by a much weaker draftsman of no salient ability or power, who would seem to have been much under the influence of the greater man and possibly to have worked from his rough "dummies." This greater man is the one to whom those people who are interested in such things have given the name of the Master of the Lübeck Bible.

In 1489 there had appeared at Lübeck a slender book containing a dance of death, in verse and pictures, under the name of "Des dodes dantz," the woodcuts in which, having of recent years been twice reproduced in facsimile, have acquired a fame almost as great as their rarity. Of the four known editions but one copy each seems to have survived to the present time. One of the cuts, however, was used in another book printed at Lübeck in the same year (1489), a Low German version of the *Imitation of Christ*, of which we are lucky enough to possess a peculiarly fine copy in its original stamped leather binding. The artist who drew the woodcuts for the *Dodes Dantz* was the man to whom Arndes went for most of the illustrations to the first part of his Bible.

Anyone who is familiar with fifteenth-century woodcuts, either the single sheets or the book illustrations, knows how rarely there is enough definite personality in any of them to enable a modern onlooker to be certain beyond peradventure that the artist who did one of them did another of them, and even more he knows how rare it is to find an early designer of woodcuts who deserves to be thought of as a great draftsman. And both of these things are true of

the designer of the Dodes Dantz and the earlier part of the Bible. As against all the woodcuts that appeared prior to their time these stand out as obviously and definitely the work of a major hand. They constitute the first triumphant emergence of true personality in printed book illustration. If we are willing to consider Dürer, whose youthful designs for the Apocalypse first appeared in 1498, as a sixteenth-century artist, then there can be no question but that this designer who worked for Arndes was the greatest master of the woodcut that the

Dantz, but the two books were printed in the same year in the same town. There is thus no inherent reason against his having made the other illustrations in the Imitation. Moreover, although so small in size that they presented grave difficulties for both the draftsman and the woodcutter and in consequence are not so clear as might be desired, they have very much the same stylistic qualities of composition, weight, gesture, and expression that are to be found in the larger cuts in the Bible. In the Museum's Print Room there is the copy of the



WOODCUT FROM THE LÜBECK BIBLE, 1494

fifteenth century produced in Germany. Even more than this, depending on one's point of view, it is possibly not stretching the point to say that he was the greatest illustrator that the fifteenth century produced anywhere.

Beyond the illustrations in the Dodes Dantz and those in the earlier part of the Bible no woodcuts by our artist for other books printed at Lübeck or elsewhere in Germany seem to have been recognized. The present writer, however, is inclined to believe that the six small cuts in the Lübeck Imitation of Christ of 1489, above referred to as in the Museum's collection, may well have been designed by the Dodes Dantz artist. Not only does the Imitation contain one of the principal cuts from the Dodes

undated and unsigned fifteenth-century Lübeck edition of Bote's "van veleme rade," the text of which was reprinted by Hermann Brandes in volume xvi of the *Jahrbuch des Vereins für niederdeutsche Sprachforschung*. It has never been described except in Brandes's linguistic article, and its cuts have never been reproduced. They are most interesting from several points of view, as they show an unusual mixture of influences. Not all by the same hand, several of them display extraordinary similarity to some of the cuts in the Dodes Dantz, and they must certainly be taken into consideration before any definite list of our Master's work is drawn up.

Paul Kristeller pointed out the resemblance between the figures in the Bible and

those in the Lyons Terence of 1493 (of which the Museum's Print Room has the second edition of 1538). This resemblance is of the greatest interest, but unfortunately there is no room in these pages for any discussion of the many questions to which it gives rise. It may, however, be noted in passing that the artist who designed the Terence cuts certainly bore some close relationship to him who provided several of the



WOODCUT FROM THE IMITATION OF
CHRIST, 1489

woodcuts for the 1514 Lyons edition of Champier's *Epitome*, a copy of which is in the Museum's Print Room.

Unfortunately we have no idea of who or what our artist was. His name and his country are completely unknown to us. Attempts have been made, by means of style criticism, to identify him with the Lübeck artist Bernt Notke. These attempts have not only met with no general acceptance, but have suffered from the fact that their principal proponent in his earlier essays failed to notice that the cuts in the Bible were not all by one hand.

As we look at the work of our artist of the Dodes Dantz we are strongly impressed

by two important facts, one, that it is quite unlike the work of any other German painter or draftsman of the time, and, two, that it has very marked general stylistic resemblances to some of the woodcuts we find in certain Dutch books. Max Friedländer has acutely pointed out the resemblance in general style of the Master of the Dodes Dantz's work to that of such woodcuts as are to be seen in the *Vita Lydwine* printed at Schiedam in the last years of the fifteenth century. (As the unusually lovely woodcuts in this extremely rare and little-known book may perhaps be regarded as the culmination of Dutch fifteenth-century woodcut design, it is not amiss to note the fact that it also may be seen in our collection.) On reviewing the evidence there seems to be good reason to think that our Master may well have been some wandering Dutch artist, and there is enough to make one wonder whether perhaps he did not at some time travel or work in more southern climes, but the complicated questions presented by such a speculation are too involved for discussion in these pages.

Before finishing this notice it is perhaps worth while to draw special attention to some of our Master's more striking characteristics. To a degree otherwise unknown in the fifteenth century, and for that matter rare enough thereafter, he always saw his pictures in terms of drama. Always there is something doing, always there is striving and conflict of will and emotion and action. Here are men and women, strong and violent, and never the dummies with which fifteenth-century illustration is filled to overflowing or the bored figurants with which most subsequent illustrators have been content. Every gesture is pregnant with meaning, every action is real in the sense that it is functionally adequate. And to these imaginative qualities the Master brings others in support. Alone among fifteenth-century German print makers he knew how to give his figures weight and muscular strength. His men are broad of shoulder, with big heads and thick necks, and their feet are always firmly set upon the ground. He was able to portray anger and disdain and sorrow as no other print maker of his time. And as we reread the historical books of the

Bible with his pictures in mind we are able to see that none of his contemporaries was comparable to him in ability to seize and portray the dominant psychological note of the Old Testament.

Through the acquisition of this Bible the Museum has come into possession of the most important set of prints by the most powerful graphic artist that Germany could boast in the fifteenth century.

WILLIAM M. IVINS, JR.

DEGAS IN THE HAVEMEYER COLLECTION

The Havemeyer Bequest brought to the Museum such a wealth of fine paintings that it was impossible at the time of the exhibition of the collection as a whole to do justice to it in the BULLETIN. Now, however, it seems desirable to say a few words about some of the particular benefits of that generous gift.

Mrs. Havemeyer took an especial delight in her collection of the work of Edgar Degas, which she began when she was but sixteen with a little pastel bought for five hundred francs—one hundred dollars in those days—saved from her spending money. From this beginning she built up her splendid and comprehensive representation of Degas's work, from which was bequeathed to the Museum¹ a group of paintings now probably the finest public collection in the world with the exception of that of the Louvre.

In his own day Degas's art aroused much bitter opposition. His very personal selection of subject matter and the unusual angle from which he chose his field of vision at first blinded people to his peculiar merits and caused them to confuse him with the Impressionists. When his *Comptoir de Cotons* was exhibited in 1876 Albert Wolff, the famous critic of the *Figaro*, was inspired to write: "There has just opened, at Durand-Ruel's, an exhibition of so-called painting. The indifferent passer-by, attracted by the flags which decorate the façade, enters and has presented to his as-

tonished eyes a cruel spectacle. Try to make M. Degas listen to reason, tell him that there are in art certain qualities having the names of draftsmanship, color, technique, and purpose, he will laugh in your face and treat you as a reactionary. . . ."² Now, in the perspective of more than half a century, one would sooner accuse Degas himself of being reactionary than deny his work the very qualities that Mr. Wolff commends. Unlike the Impressionists, who were concerned with the transitory appearance of things, he sought to depict the permanent reality, and bending every effort toward that end he acquired a thorough knowledge of the art of the past and a masterful command of his tools. A tireless and meticulous craftsman, he would paint things over and over, finding no detail too insignificant for his best effort. Showing to his friend George Moore one day a newly acquired drawing of a hand by Ingres, Degas exclaimed, "Ah! look at it, . . . look at those finger-nails, see how they are indicated. That's my idea of genius, a man who finds a hand so lovely, so wonderful, so difficult to render, that he will shut himself up all his life, content to do nothing but indicate finger-nails."³ Such was his admiration and such, indeed, the essence of his own genius.

This same exhaustive care is to be found also in his selection of subjects. He did not disperse his energies over a multitude of interests but chose rather to concentrate upon a few and to know them thoroughly. "In order to produce good fruit," he said, "it is necessary to grow upon an espalier. There one remains all one's life, arms extended, mouth open, to assimilate that which passes, that which surrounds one. . . ."⁴ Degas sent his roots deep into the life of Paris, that life about which Baudelaire has said, "*La vie parisienne est féconde en sujets poétiques et merveilleux. Le merveilleux nous enveloppe comme l'atmosphère, mais nous ne le voyons pas.*" But Degas saw it all about him, in the laundries and millinery shops, in the cafés, in the ballet school, and at the race courses.

² Translated from Paul Lafond, *Degas*, vol. 2, p. 3.

³ Moore, *Impressions and Opinions*, p. 300.

⁴ Translated from *Lettres de Degas*, p. 4.

¹ Fourteen oil paintings; twelve pastels; eight drawings; two fan mounts, watercolor on silk; six prints; sixty-eight bronzes.

Looking through the doors of the little laundries he saw the sturdy women leaning on their irons in a haze of steam, with the clothes hanging about them and the bright light of the windows behind them. A splendid painting of this sort, *Woman Ironing*,⁵ is in the Havemeyer Collection. Her figure is seen dark against the light, leaning over

Milliner's,⁶ for which Miss Cassatt is said to have posed, is a particularly skillful one. The gestures of the piquant little figure trying on a hat before the full-length mirror must have delighted Degas, who observed so keenly the movements peculiar to a particular occupation—those of the ironer, of a woman combing her hair or drying her foot,



WOMAN IRONING, BY EDGAR DEGAS

her work, which she holds in her left hand while her right draws the heavy iron back and forth.

From the millinery shops, too, with their gay, beribboned bonnets, their modistes displaying their handiwork and their patrons preening themselves or peering critically at their own reflections in the mirrors, Degas has drawn inspiration for some charming compositions. The pastel *At the*

⁵ Oil on canvas; h. 21³/₈, w. 15¹/₂ in. Signed Degas. Gallery B 18B.

the many gestures of arms, backs, and heads in the gymnastics of dancing. These gestures are real—they are not graceful poses struck to make pretty pictures but the natural attitudes of parts of the body in the performance of certain activities.

In his pictures of race horses and ballet girls Degas's interest in movement and his skill in presenting it reached its highest expression. Intensively trained physically for

⁶ Pastel; h. 30¹/₁₆, w. 34 in. Dated and signed 1882/Degas. Gallery A 20.



POUTING (LA BOUDERIE), BY EDGAR DEGAS



THE WOMAN WITH THE CHRYSANTHEMUMS, BY EDGAR DEGAS

a very specific career both the horses and the ballet girls offered him movement at its most exquisite—nervous, swift, and nicely balanced, light and rhythmical as lyric poetry. Of the dancing girls there are in the Havemeyer Collection a number of fine paintings and drawings, among them *The Foyer*,⁷ *The Rehearsal on the Stage*,⁸ to which Horace Havemeyer has added a variation⁹ of the same composition, and the famous *Dancers Practising at the Bar*.¹⁰ It was this last picture which, at the Rouart Sale in 1912, brought the unprecedented price of \$87,000. The painting belonged to Degas's great friend Henri Rouart who, knowing the artist's mania for adding final touches to his already finished pictures, often to their complete ruination, had it fastened to the wall of his house with chains.

The little *Foyer*, but 8 by 11 inches, is exquisite in its miniature perfection. It was bought through the kind offices of Mrs. Havemeyer's friend Mary Cassatt, who wrote about it saying, "The little picture was brought here this morning . . . it is a foyer . . . and very finely executed. It is a real *tour de force*. When Degas saw it, he turned away and said: 'When I did that I had my eyes!' Of course that was years ago—he could not see the picture now. Think what his eyes must have been when he painted it!"

The two versions of *The Rehearsal on the Stage*, one in pastel and the other *à l'essence*, offer an interesting comparison of Degas's handling of the two media and demonstrate his skill in dealing with difficult problems of volume and composition. While the differences between the two Havemeyer pictures are but slight the pastel is perhaps the more successful of the two. It seems to be more animated than the oil—the dancers more real, and the whole scene more bright and sparkling.

⁷ Oil on wood; h. 7 $\frac{3}{4}$, w. 10 $\frac{5}{8}$ in. Signed Degas. Gallery A 20.

⁸ Pastel; h. 21, w. 28 $\frac{1}{2}$ in. Signed Degas. Gallery A 20.

⁹ Oil colors freely mixed with turpentine, on paper mounted on canvas; h. 21 $\frac{3}{8}$, w. 28 $\frac{3}{4}$ in. Signed Degas. Gallery A 20.

¹⁰ Oil colors freely mixed with turpentine, on canvas; h. 29 $\frac{3}{4}$, w. 32 in. Signed Degas. Gallery A 20.

Although to many people Degas is primarily a painter of ballet dancers and although he is so justly renowned for his mastery of movement, perhaps his finest and most lasting work is to be found in his portraits. No mere copies these of form and feature—manifestations rather of psychological expression. As he loved to paint the moving line in human activities so he liked to catch in his portraits the mutable human being; and as he chose to paint only the scenes of life most familiar to him so he preferred to portray the people he knew well—friends and relatives in their familiar surroundings and attitudes. Sometimes he placed his subjects in dramatic situations such as those in the famous *L'Absinthe* of the Louvre, *The Interior*, lent to this Museum by the J. H. Whittemore Company, and the baffling little *Pouting* (*La Bouderie*)¹¹ of the Havemeyer Collection. While undoubtedly composed of actual portraits these pictures are more than portraits because of the stories they suggest. In *La Bouderie*, without understanding what it is all about, one feels the clash of personalities, the tenseness of the atmosphere. It is as though one had walked suddenly into the room, surprising the occupants in the midst of a highly emotional situation. But more often Degas depended, for dramatic effect, upon the complexities in the nature of the person portrayed. He had many friends in the orchestra of the Opéra, among them M. Altès, who is the subject of an exceptionally fine portrait¹² in the Havemeyer Collection. Another was Désiré Dihau, who is said to have been the one to inspire Degas to paint a theater picture. The result was *Le Ballet de Robert le Diable*, now in the Victoria and Albert Museum, of which the Havemeyer painting of the same title is a variation.¹³ M. Dihau, playing the bassoon, is seen slightly to the left of the center in the group of musicians who occupy the foreground.

One of Degas's finest portraits is that of Mme Hertel, *The Woman with the Chry-*

¹¹ Oil on canvas; h. 12 $\frac{3}{4}$, w. 18 $\frac{1}{4}$ in. Signed E. Degas. Gallery B 180.

¹² Oil on canvas; h. 10 $\frac{5}{8}$, w. 8 $\frac{1}{2}$ in. Signed Degas. Gallery B 180.

¹³ Oil on canvas; h. 26, w. 21 $\frac{3}{8}$ in. Signed and dated Degas/1872. Gallery A 20.

santhemums.¹⁴ Contrary to custom the portrait is relegated to one side of the composition, the large part of the canvas being occupied by a huge bouquet of chrysanthemums on a table. The flowers, painted with precision and charm, form an exquisite arrangement of color; the portrait is a masterpiece of penetrating understanding and sympathy. It is interesting to compare the paint-

youngish woman of no particular country, class, or distinction in the drawing, she becomes, in the painting, a middle-aged French woman (no other country could have bred her) of decision and character.

Degas's last brilliant burst of inspiration was his splendid series of nudes done in pastel. Of these the Havemeyer Collection boasts three particularly fine ones, The



THE TOILET, BY EDGAR DEGAS

ing with the drawing for it now in the Fogg Art Museum. The drawing, a masterly work, nevertheless lacks the personality of Mme Hertel as revealed in the painting. The structure of the head, the form of ear and eye, the shape of eyebrow and nostril are meticulously carried from drawing to painting, but it is left to pigment and brush to reveal the texture of the flesh, the mobility of the mouth, the quality and tone of the hair that is frizzed over the brow. From a

¹⁴ Oil on canvas; h. 29, w. 36½ in. Dated and signed 1865/Degas. Gallery A 20.

Toilet,¹⁵ Woman Bathing,¹⁶ and After the Bath.¹⁷ These three, done in the 1880's, show all of his masterful handling of that very difficult medium. The other three nudes of the collection, in his much admired "later manner," date probably after 1890 and lack the brilliance and decision of the earlier ones, the lines being overemphasized,

¹⁵ Pastel; h. 29⅞, w. 23⅞ in. Signed Degas. Gallery A 20.

¹⁶ Pastel; h. 32, w. 22 in. Signed and dated Degas/85. Gallery A 20.

¹⁷ Pastel; h. 19¾, w. 21¼ in. Signed Degas. Gallery A 20.

the drawing vague, and the color put on in great streaks. How much this change in technique was due to a failing eyesight remains an interesting subject for some student of his work.

Although Degas was the first to break away from the traditional point of view, the carefully symmetrical arrangement of material, no one knew better than he how to compose a picture, and his unerring eye and skillful draftsmanship saved him from the many pitfalls that lie in wait for the neophyte. We are accustomed now to these asymmetrical compositions and odd points of view in our paintings just as we are ac-

customed to ballet dancers, shop girls, locomotives, or steel mills as their subjects; but these were not motives for the artist when Degas was young. It was he who discovered them. No doubt the discovery was in the air—Braquemond, the etcher, had found a small book of Hokusai's prints, which played so active a part in bringing the influence of the East to bear on European art; experiments in photography were opening up great visual possibilities—but it was Degas, with his keen intelligence, his brilliant gifts, and his "infinite capacity for taking pains," who led the way.

LOUISE BURROUGHS.

NOTES

THE LIBRARY. The Museum Library will be closed on Sundays, May 29 to September 4 inclusive. On Saturdays, May 28 to September 3 inclusive, the closing hour will be 5 p.m. instead of 6 p.m.

THE ELECTION OF A TRUSTEE. At a meeting of the Board of Trustees held April 18, 1932, Nelson A. Rockefeller was elected a Trustee in the Class of 1939, to fill the vacancy caused by the death of Henry Walters.

MEMBERSHIP. At a meeting of the Board of Trustees held April 18, 1932, James Clark McGuire was declared a **BENEFACTOR**, Nelson A. Rockefeller was elected a **FELLOW FOR LIFE**, Henry J. Bernheim a **SUSTAINING MEMBER**, and **ANNUAL MEMBERS** were elected to the number of nine.

BOOKS ON COSTUMES. During the exhibition of costumes, which will be held in Gallery D 6 from May 10 to June 19, there will be assembled in the Library a number of illustrated books and photographs showing many examples of costumes of the period represented in the exhibition.

THE STAFF. At the meeting of the Board of Trustees on April 18, 1932, the appointment of George Lauder Greenway as Assistant Secretary of the Museum was confirmed. Mr. Greenway received his scholastic training at the Taft School and at Yale University, graduating in 1925 with the degree of B.A. Following a year spent in the study of English at Trinity College, Cambridge University, he returned to Yale University in 1926 as an instructor in the English Department, and in 1930 obtained the degree of Ph.D. from Yale.

THE EXPEDITION TO CTESIPHON. Joseph M. Upton, Assistant Curator in the Department of Near Eastern Art, returned on April 4 from Ctesiphon, Iraq, where the joint expedition of the Islamic Art Department of the German State Museums and The Metropolitan Museum of Art completed the season's excavating on February 15. A preliminary report of the expedition's work will appear in the June **BULLETIN**.

A LECTURE BY DR. HILDBURGH. It is with pleasure that we announce a lecture by Dr. W. L. Hildburgh, eminent collector and antiquarian and a generous friend of the Museum. On Tuesday, May 10, at 4 o'clock, in the Lecture Hall, he will speak on *French Mediaeval Goldsmith's Work*. The public is cordially invited.

Dr. Hildburgh is a Fellow of the Society of Antiquaries of London and a contributor to various magazines, writing especially on the subjects of mediaeval metalwork and carving.

JONATHAN'S HOLIDAY, by Marie Lennox Harding, is the story in the new *Children's Bulletin*,¹ which may now be purchased at the Information Desk or by mail. Jonathan lived in New York in the early part of the nineteenth century. One of the most exciting days of his life was the holiday November 4, 1825, when the ceremony of the opening of the Erie Canal was held. Jonathan was present at this spectacular celebration, and then he went with his father to pay a visit to the fascinating workshop of Duncan Phyfe, the foremost cabinetmaker of New

¹ The *Children's Bulletin*, volume XII, number 3. *Jonathan's Holiday*, by Marie Lennox Harding. octavo. 16pp., 6 illustrations. Paper. Price \$.25.

York at the time. There he helped select the furniture for his elder sister, who was about to be married.

The illustrations, several drawn by Dorothy Sturgis Harding, are of Duncan Phyfe furniture and other objects of the period in the Metropolitan Museum.

A GIFT FROM MRS. EDWARD ROBINSON. Mrs. Edward Robinson has presented to the Library the manuscript of an incomplete work entitled *The Bronzes from the Villa at Herculaneum, A Companion to the Adams Collection in The Metropolitan Museum of Art*, by Edward Robinson, New York, 1896. The finished portion of the work is divided into five chapters, as follows: *The District; The Town; The Eruption; The Excavations; The Villa*. That it was never completed is unfortunate, as it is perhaps the only account of the period in the English language which gives the impressions and opinions of an archaeologist of such recognized ability.

ETCHING IN THE NETHERLANDS, XVI AND XVII CENTURIES. An exhibition of etchings made in the Netherlands in the sixteenth and seventeenth centuries has been arranged in the print galleries K37-40, and will remain on view until further notice. Beginning with the etchings by Lucas of Leyden, made about 1520, the first known to have been struck from copper plates, the sixteenth-century etchings culminate in the great landscapes after Pieter Bruegel the Elder. Among the seventeenth-century predecessors of Rembrandt, the Flemish school is represented by the Saint Catherine by Rubens, the landscapes of de Vadder and van Uden, and the portraits by van Dyck, while the beginning of the Dutch landscape school is to be seen in the prints by Jan and Esias van de Velde, Brosterhuisen, Buytewech, and Paul Bril. Among the sixty-odd prints by Rembrandt there may be seen the "Hundred Guilder Print," both the "Old"

and the "Young" Haaring, the Three Trees, and many others which show all the variety of his subject matter and technique. Rembrandt's contemporaries and followers are represented by landscapes by Ruysdael, Waterloo, Zeeman, and Everdingen, peasants by Ostade and Bega, and animals and rustic scenes by Adriaen van de Velde, Potter, and Berchem.

A. H. N.

IN HONOR OF WILLIAM SLOANE COFFIN. On April 5, 1932, a dinner was given by the Art-in-Trades Club at its clubhouse in honor of William Sloane Coffin, founder of the Club and its first presiding officer, upon the occasion of his election as President of The Metropolitan Museum of Art. Richard F. Bach acted as toastmaster, and addresses were made by the following: Lorentz Kleiser, President of the Art-in-Trades Club; Walter T. Diack, General Secretary of the Young Men's Christian Association of the City of New York; Harry V. Mooney, Chairman of the Organization Committee of the Club, 1906; Henry W. Kent; Frank W. Richardson, Chairman of the Board of Governors of the Art-in-Trades Club and President of the New York Chapter of the American Institute of Interior Decorators; and William Sloane Coffin. Mr. Richardson presented to Mr. Coffin as a permanent record of the congratulations of the Club a scroll which read in part as follows: "Inspired by his high qualities of mind and heart, his keen enthusiasm and his selfless devotion, the charter of our association became a document of his far imagination. Enriched by practice and precept, these elements of character likewise distinguish him as the administrator of that great trust, The Metropolitan Museum of Art, which stands foremost among our civic foundations in freely conferring its cultural benefits upon the people of our city and the many beyond its borders."

LIST OF ACCESSIONS AND LOANS

MARCH 6 TO APRIL 5, 1932

ANTIQUITIES—NEAR EASTERN

Bottles (2), glass, Parthian, I-II cent.; bottles (2), glass, Egypto-Arabic, X cent. (Floor II, E 14).

Gift of George D. Pratt.

Plaques (4), clay, Babylonian, abt. 2000 B.C.; head, glazed earthenware, Sumerian, abt. 2500 B.C. (Floor I, A 38).

Purchase.

ARMS AND ARMOR

Bronze bit, Chinese, 250 B.C.*

Gift of George D. Pratt.

Saddle, lacquer inlaid with abalone shell†; iron helmet, signed Jōshū-jū Saotome; mask, lacquer, —Japanese, XVI-XVII cent. (Basement, H 104).

Gift of Frederick C. MacDonell.

BOOKS—THE LIBRARY

Gifts of Archaeological Survey of India, The Brooklyn Institute of Arts and Sciences, Miss Edna Donnell, The Far-Eastern Archaeological Society, Hallwyl Museum, Fernand Mercier, Palace Museum (Peiping), Mrs. Edward Robinson.

CERAMICS

Octagonal tile, stucco, Persian, XIII cent.; mold, earthenware, Persian, XI cent.†

Gift of Charles B. Hoyt.

Bowl, blue and white glazed pottery, Turkish, early XVI cent.; jug and dishes (2), glazed pottery, Persian, XIII cent.*

Purchase.

COSTUMES

Imperial court robe, gold embroidery on satin, Chinese, early XIX cent.†

Gift of Edward G. Kennedy.

Man's costume, in three pieces, velvet, French, XVIII cent.; costumes (14), French, XVIII-XIX cent. (Floor II, D 6).

Purchase.

COSTUME ACCESSORIES

Braces (2), embroidered, French or German, early XIX cent.*

Gift of H. A. Elsberg.

DRAWINGS

Drawings (5), by Kahlil Gibran, Syrian, 1883-1931.†

Gift of Mrs. Mary H. Minis.

GLASS (OBJECTS IN)

Egg cups (2), white glass; cream jugs (2), bowl, liqueur glass, blue glass,—English (Bristol), XVIII cent.†

Gift of Mrs. J. Insley Blair.

MINIATURES AND MANUSCRIPTS

Miniature, A North Carolina Woman, by Lucy M. Stanton, American, modern (Floor II, C 31).

Purchase.

MISCELLANEOUS

Label of John Cox, upholsterer, Dock St., New York, American, XVIII cent.*

Gift of Mrs. John J. Riker.

PHOTOGRAPHS—EXTENSION DIVISION

Large framed photograph, Sistine Chapel ceiling painting by Michelangelo.

Gift of Dr. Alfred Cohn.

Photographs (78), scenic folder of postcards of Riverside, California, and an unbound book, Les Chefs d'œuvres du Musée du Louvre.

Gift of Mrs. Lawrence E. Sampter.

Photographs (50) of prize-winning snapshots chosen from the international competition by the Eastman Kodak Company.

Gift of J. Waller Thompson Company.

PHOTOGRAPHS—THE LIBRARY

Gifts of Barnum Brown, George H. Carter, Louis Giclas.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of Anonymous (3) (books [2] and portfolio), Mrs. Frederic M. Burr (1 book), Edmond Fuenholz (1 print), Count Umberto Gnoli (3 prints), Philip Hofer (1 book), Mrs. Bella C. Landauer (475 prints), W. S. Lewis (2 prints).

Prints (90), books (1), portfolios (1), ornament (11 books).

Purchase.

† Recent Accessions Room (Floor I, D 8).

* Not yet placed on exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

SCULPTURE

Portion of column, carved stucco, Persian (Rhages), XII cent.†

Gift of H. K. Kezorkian.
Bronze, statuette, the goddess Laksmi, Indian, XIII-XIV cent.†

Purchase.

TEXTILES

Bed curtain, bed hanging, panel, fragment, embroidered, Greek Islands, XVIII cent.; borders (2), cover, Italian, XVI-XVII cent.*; cover, Turkestan, XIX cent. (Textile Study Room).

Gift of George D. Pratt.

WOODWORK AND FURNITURE

Mahogany sofa, American (New York), abt. 1760.*

Gift of Mrs. John J. Riker.

Dining room, English, middle of XVIII cent.*

Purchase.

ANTIQUITIES—NEAR EASTERN

Seated figure of a king, bronze covered with gold, Phoenician, 1500 B.C. (Floor I, A 38).

Lent by George D. Pratt.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, D 8).

COSTUMES

Costumes (16), American, 1750-1850 (Floor II, D 6).

Lent by the Museum of the City of New York.

METALWORK

Seal, silver and jewels (belonged to Governor Oliver Wolcott of Connecticut), American (?) (American Wing).

Lent by Hon. A. T. Clearwater.

Silver can, made by Edmund Milne, Philadelphia; silver sugar bowl with cover, made by Thomas Shields; silver spoon, bowl, creamer, and teapot, made by Letelier, Philadelphia,—American, XVIII cent. (American Wing).

Lent by Mrs. J. Amory Haskell.

PAINTINGS

Christ and the Woman of Samaria, by Matteo Preti, Italian, 1613-1699 (Floor II, C 30).

Lent by Mrs. Catherine Lucy Wildbagen.

SCULPTURE

Seated figure, polychromed mud, Chinese, Ming dyn. (1368-1643) (Floor II, D 1).

Anonymous loan

TEXTILES

Gothic tapestry, European (Burgundian), 1460 (Floor I, H 9).

Lent by Mrs. Bashford Dean

EXHIBITIONS AND LECTURES

MAY 16-JUNE 19, 1932

SPECIAL EXHIBITIONS

Exhibition of Costumes, 1750-1850	Gallery D 6	May 16 through June 19
Washington Bicentennial Exhibition	Alexandria Assembly Room	February 16 through November 27

TEMPORARY DEPARTMENTAL EXHIBITIONS

Etching in the Netherlands, XVI and XVII Centuries	Galleries K 37-40	May 9 until further notice
Recent Accessions in the Egyptian Department	Third and Fifth Egyptian Rooms	March 20 until further notice
European Printed Fabrics of the XIX Century	Gallery H 15	March 13 through October 2
Japanese Textiles from the Bing Collection	Gallery H 19	January 11 through June 26

LECTURES FOR MUSEUM MEMBERS

In addition to the following courses, which are open to all classes of membership, Sustaining, Fellowship, and Contributing Members may attend without fee any lecture offered by the Museum.

MAY		HOURLY
16	Gallery Talk at The Cloisters. Mabel Harrison Duncan, Lecturer.	3:00
23	Gallery Talk at The Cloisters. Mabel Harrison Duncan, Lecturer.	3:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FREE PUBLIC LECTURES

(Announced by Date and Subject)

			HOUR
MAY			
10	Radio Talk, WRNY. A Special Exhibition of Costumes (1750-1850). Huger Elliott	11:45	
21	Radio Talk, WOR. The Cloisters. Huger Elliott	12:25	
25	Radio Talk, WNYC. A Special Exhibition of Costumes (1750-1850). Huger Elliott	8:15	
28	Radio Talk, WOR. Symbols. Huger Elliott	12:25	
JUNE			
2	Radio Talk, WRNY. Roman Paintings. Huger Elliott	11:45	
4	Radio Talk, WOR. The Altman Collection. Huger Elliott	12:25	
8	Radio Talk, WNYC. The Portrait of a Prince. Huger Elliott	8:15	
11	Radio Talk, WOR. Benjamin West. Huger Elliott	12:25	
16	Radio Talk, WRNY. An Egyptian Tomb. Huger Elliott	11:45	
18	Radio Talk, WOR. Persian Ceramics. Huger Elliott	12:25	

FREE PUBLIC LECTURES

(Announced by Courses)

Museum Cinema Films Showings, Thursdays at 2:30 p.m.
 Story-Hours for Boys and Girls by Anna Curtis Chandler, Saturdays, May 21, 28, at 1:45 p.m.;
 Sundays, May 22, 29, at 1:45 and 2:45 p.m.
 Gallery Talks by Elise P. Carey, Saturdays, May 21, 28, June 4, 11, 18, at 2 p.m.; Sundays, May 22,
 29, June 5, 12, 19, at 3 p.m.
 Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays at 2:30 p.m.
 Museum Course for Workers by Roberta M. Fansler, Saturdays, May 21, 28, at 2 p.m.
 Gallery Talks by Roberta M. Fansler, Saturdays, May 21, 28, at 3 p.m.
 Holiday Gallery Talk by Elise P. Carey, Monday, May 30, at 3 p.m.
 Gallery Talks by Huger Elliott, Sundays, May 22, 29, at 2:30 p.m.
 Gallery Talks by Roberta M. Fansler, Wednesdays, May 18, 25, at 3:30 p.m.

LECTURES FOR PUBLIC SCHOOL TEACHERS

These courses are open to the public upon the payment of a fee for each course.

MAY		HOUR
18	The Museum and the New School. Marion E. Miller	3:00
18	The Human Background of Art (Course for High School Teachers). Ethelwyn Bradish	4:00
18	The Museum and the New School. Marion E. Miller	4:00
18	Tradition and Contemporary Art: Present-Day Tendencies. Huger Elliott	4:00
19	Art Appreciation (for Elementary and Junior High School Teachers): Art in Dress— Silhouettes of Costume. Anna Curtis Chandler	4:00
20	Study-Hour: Training Others. Grace Cornell	4:00
21	Outline History of Italian Painting: Venice in the XVIII Century. Edith R. Abbot	11:00
25	The Museum and the New School. Marion E. Miller	3:00
25	The Human Background of Art (Course for High School Teachers). Ethelwyn Bradish	4:00
25	The Museum and the New School. Marion E. Miller	4:00
27	Study-Hour: American Homes. Grace Cornell	4:00

LECTURES FOR WHICH FEES ARE CHARGED

Courses for Public School Teachers are also open to the public upon payment of a fee.

MAY		HOUR
20	Study-Hour for Employees of Stores and of Manufacturers: Design and Color in Store Display. Grace Cornell	1:00
27	Study-Hour for Employees of Stores and of Manufacturers: Design and Color in Store Display. Grace Cornell	1:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of art to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

OFFICERS AND TRUSTEES

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MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
GEORGE D. PRATT	Treasurer
HENRY W. KENT	Secretary
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THE PRESIDENT OF THE DEPT. OF PARKS	
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Assistant Director and Director of The Cloisters	JOSEPH BRECK
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Curator of Paintings	BRYSON BURROUGHS
Associate Curator	HARRY B. WEILLE
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	JOSEPH DOWNS
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Editor of Publications	WINIFRED E. HOWE
Assistant Treasurer	FRANK M. FOSTER
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Executive Assistant	BRADFORD BOARDMAN
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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed
LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.	
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.	
PRINT ROOM AND TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.	

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600. The Cloisters branch of the Museum, Washington Heights 7-2735.